

American Art News

VOL. XIII, No. 17. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 30, 1915.

SINGLE COPIES, 10 CENTS.

AMERICAN ACADEMY HOME.

Mr. Archer M. Huntington has increased his benefactions by deeding to the American Academy of Arts and Letters, eight city lots from 155 to 156 Sts., on the block between Riverside Drive and B'way. It is, therefore, certain that within a few years the American Academy of Arts and Letters and the National Institute of Arts and Letters will have a home of their own. This will adjoin the group of buildings now occupied by the Hispanic Society of America, the American Geographical Society and the American Numismatic Society.

The firm of McKim, Mead & White is drawing plans under the general direction of William R. Mead, Thomas Hastings and Cass Gilbert, members of the Academy. It is planned, that in general appearance and height, the building will resemble the others.

The building will contain a library, an auditorium, an art gallery and offices for both the Academy and the Institute.

In addition to the buildings of the three societies on this block, Mr. Huntington gave the site and \$25,000 for the erection near by of the Spanish Catholic Church.

WAR RELIEF SALE RESULTS.

Exhibition and Sale at Pietro Studio, organized and managed by Mr. H. de B. Nelson of International Studio—Cash Receipts \$4,174.50 Expenses 873.21

Balance, less \$1.29 or \$3,300, sent in draft to King Albert of the Belgians.

Exhibition and Sale at Mrs. Harry Payne Whitney's Studio "50-50" Sale Receipts \$10,000 Expenses nil

Total sent Artists' Committee—Paris.

Exhibition and Sale, arranged and managed by William Ordway Partridge in Plaza Ball Room and Clarke's Auction Rooms, with continuing private sale at 15 West 38 St.

Results not yet announced.

It would be interesting to know whether the organizers of these artists war benefit sales, past and to come, have communicated with or sent the proceeds of the sales past, to the old and well-known Association of Artist-painters, sculptors, architects, engravers and designers, founded in Paris in 1844, by Baron Taylor, whose president and secretary at present is M. Germain Boy. The address of the Association is 25 Rue Bergère, Paris.

This Association, in its 70 years of life, has disbursed from contributions from artists themselves, amateurs and from benefit sales to poor artists and artists' widows and children, a total of some 6,000,000 frs. or nearly \$1,200,000. The Association has had and has as members all the great French artists and also leading American artists.

This Association—the only one of its kind legally recognized in Europe, would seem to offer the appropriate and proper channel for the application of the moneys raised through these artists' war benefit sales in America, to the relief of artists and their families impoverished by the war, and the suggestion is herewith made to the managers of the Whitney and Partridge sales and to Mr. Albert Gallatin, who is managing the next Whitney Studio sale.

JOHN G. JOHNSON HONORED.

The January meeting of the Trustees of Princeton University at Princeton, was distinguished by the ceremony of conferring the honorary degree of Doctor of Laws, in camera, on Mr. John G. Johnson of Philadelphia, the art collector, eminent lawyer of international reputation and a graduate of Princeton. Mr. Johnson was presented for the degree by Dean West, as follows:

"John Graver Johnson, born and bred in a city of old legal fame, trained both in office and law school in adherence to proved standards, has risen to eminence by sheer intellectual and moral power. Capacity for assimilating facts, analyzing evidence and seizing the controlling factors in a problem swiftly and without vacillation, conciseness in statement, cogency in reasoning, power to take an entire situation into one view, utter absence of affectation, indifference to the allurements of office, full consideration for the rights of others and for the public weal,—these are the forces by whose aid he has won his way to the leadership of the American bar and to international fame."

FRENCH ARTISTS ON THE LINE.

The French Ministry of War has decided that a limited number of painters and black-and-white artists accepted by the Army Museum and accredited to the Generals and commanders of the Armies may be authorized to proceed to the front. They have been instructed to be as precise as possible in matters of detail and to give exactly scenes and dates. Those already at the front have been favorably received by the Generals and staffs. Among the painters who have received authorization, Georges Scott, M. Tinayre, and M. Jacquier.

TO REOPEN LUXEMBOURG.

Léonce Benedite, curator of the Luxembourg Museum, Paris, has decided to reopen a display of prints by Frank Brangwyn, and a collection of Belgian art. This decision does not foreshadow a general opening of the museums.

BLAKESLEE SALE IN APRIL.

According to an arrangement, made in the Surrogate's Court on Tuesday last by the Executors of the estate of Theron J. Blakeslee, Cravath and Henderson, attorneys for the creditors of the estate, the paintings left by Mr. Blakeslee will be sold at auction in April next. The executors, Mrs. Clara Blakeslee, widow of the dealer, and the Columbia Trust Co. had asked the Court for advice as to the sale this season of the paintings, as they were in doubt as to its advisability, owing to the depressed condition of the art market, due to the European war.

ANOTHER ART RELIEF SHOW.

Mr. Albert Eugene Gallatin announces an exhibition of modern paintings, etchings and drawings, Feb. 2-16, for the benefit of the Fraternite des Artistes Francaise in Mrs. Harry Payne Whitney's studio, 8 W. 8 St.

RIGGS ARMOR AT MUSEUM.

Another large evening reception—the second this season—was given at the Metropolitan Museum Monday evening last, to mark the installation of the collection of armor made by Mr. William Henry Riggs, an American, long resident in Paris, and given by him to the Museum, together with loans of armor by Dr. Bashford Dean, Curator of Arms and Armor at the Museum, gifts from other collectors and purchases by the Museum itself.

The collections described in the ART NEWS last week, and as now installed make a most effective display. At Mr. Riggs' request, his collection is not shown separately, so that Dr. Dean was enabled to arrange the entire assemblage in four rooms in chronological order. He was also enabled to add a fifth room of fine proportions to the suite in the new wing, just under the floors containing the Morgan collections, and to place in this a supplementary collection made by Mr. Riggs of old XVI and XVII century portraits of men in armor, and books upon the subject. One of the smaller portraits, a modern one, presents Mr. Riggs himself, clad in armor. There is also an excellent photograph of the generous donor on a table in the center of the room, taken in his Paris studio, surrounded by his collections.

As President De Forest was indisposed, his place in the receiving line was filled by first Vice-President, Joseph H. Choate. Others who greeted the thousand or more guests were Joseph Choate, Henry Walters, Mr. and Mrs. Samuel T. Peters, Mr. and Mrs. V. Everitt Macy, Mr. and Mrs. Karriek Riggs, (representing W. H. Riggs, the donor,) Mrs. Robert W. de Forest, Mrs. Rutherford Stuyvesant, Director Edward Robinson and Mrs. Robinson.

Assisting Dr. Dean in showing the armor were Messrs. Clarence H. Mackay, George C. Stone, F. G. Macomber, Alexander M. Welch, Albert Gallatin, Howland Pell, Lawrason Riggs, T. J. Oakley Rhinelander Ambrose Monell, Edward Hubbard Litchfield, and William B. Osgood Field.

ANOTHER ART PROTEST.

The National Sculpture Society has addressed a petition to the European belligerents praying that they may respect and spare the world's art works wherever found. The society includes in its membership men of European as well as American birth.

"Man's pictures, sculptures, temples and libraries are his monuments to the soul and its aspiration," says the petition, "and hence belong not only to races that create them and the places that enshrine them, but to the whole world. They are laid in trust as an inheritance. Whether such memorials of the spirit are in France or in Germany, in Belgium or in Britain, in Austria or in Asia, the destruction of them shames the destroyer and makes all people poorer."

"The National Sculpture Society does not portion blame or praise for acts of war when it states a fact which the best on both sides acknowledge with sorrow—namely, that in the first five months of the present European war sacred monuments of art and science have been irreparably injured. "Perhaps Europe herself has scarcely understood the priceless nature of her own monuments. She grew up with them and she became used to them. Great architecture and great sculpture were her inherited commonplaces of daily life before ever Columbus set sail for our newer world. But the eyes of American artists are neither seared by war nor sated by custom. In our younger land, whose whole national artistic life cannot yet be counted by centuries, our artists know from pioneer experience that it is a difficult matter to produce a nation's masterpieces, and therefore they feel the more keenly that it is a crime to destroy them."

The petition ends with acknowledgment of the debt the United States already owes Europe and the request that this obligation be extended by "an example—heroic, perhaps, at the present hour—an example of that spirit of reverence in which all that is best in art is created and conserved."

MR. FRICK—PRINCETON TRUSTEE.

Mr. Henry Clay Frick of Pittsburgh, was elected at the January meeting of the Princeton University Trustees meeting to fill the vacancy in the Board, caused by the resignation of the Rev. Dr. Charles Wood. Mr. Frick has long been a friend of Princeton. He was a generous contributor to the fund for the erection of the new gymnasium, and only recently gave \$10,000 toward the fund for the proposed dining halls. He sent his only son to Princeton, Childs Frick, a member of the Class of 1905. "It is one of the gratifying signs of the times says the Princeton Alumni Weekly, "that such a busy man as Mr. Frick, with all his tremendous business interests, should be willing to give some of his time and devote his ripe experience to the advancement of the higher education, by accepting the additional responsibility of membership in our Board of Trustees."



ROMANY GIRL

George Fuller

In L. T. Williams' Sale, Plaza Ballroom, Feb. 3 and 4

GRECO AND GOYA OWNERS.

"From whence come the thirty-seven Grecos and Goyas assembled at Knoedler's? For reasons best known to themselves, and respected by the Gallery, the names of the owners of the loans are not in the catalog. Mrs. Havemeyer, I am told, however, called off her customary Sunday afternoon musicale, so that the void on the walls might escape comment. Excepting two Grecos—"The Legend of St. Martin" and "The Madonna with St. Agnes and St. Mariana" from the P. A. B. Widener collection, all the loans are New York possessions. "The Cavalier" and "The Forge," together with "El Conde de Teba" are from Mr. Henry Frick's collection."—Town Topics.

ACADEMY ALTMAN BEQUEST.

On Tuesday, among other legatees, the National Academy of Design, represented by Harry Watrous, secretary, received from the executors of the Altman estate, a check for the \$100,000 bequeathed by him to the organization.

APPEAL FROM ITALY.

A group of well-known Italians has addressed a letter to Secretary Bryan, appealing to the United States to take some action to the end that the monuments of art in the belligerent countries be preserved from ruin. The support of other neutral States, particularly in Switzerland and Spain is expected.

The letter is signed by Eleanora Duse, Guglielmo Ferrero, Bestolfi, sculptor; Aristide Sartorio, painter, and Giacomo Boni, archaeologist. It says in part:

"The art treasures in these countries must be considered as part of the patrimony of the civilized world, and not as the particular property of any country. If all great artists and influential people throughout the world join in this movement, much may be done to preserve these art treasures which otherwise will suffer irreparable loss. We look toward the United States as the nation which today, better than any other, can undertake this task and see it through to a successful accomplishment."



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In Days of Arcady.

Idyllic in subject as well as treatment are the compositions of Frederick J. Wiley, who has now on exhibition at the Century Club, through Feb. 4, a highly interesting collection of pictures and studies. The landscapes without figures are handled with much skill and good effect though on occasion rather painty, while the ideal subjects are treated with great delicacy, though there is here a chalkiness of color that suggests the scene painter and that remarkably clever landscape painter of the third quarter of the last century, W. L. Sonntag. Mr. Wiley is fond of poetic titles. Among them are "Beechen green and shadows numberless" with women and child bathers, "Mid the steep sky's commotion," with graceful figures, "The smile innumerable of ocean waves," with maidens and a child coming from the shore, beside a lake beneath the trees, "Who are these coming to the sacrifice," and "When all the birds are faint with the hot sun," which does not seem to affect a bathing boy. A very graceful procession of girls is coming down a hill with garlanded heifer, "In the Vale of Tempe, or the Dales of Arcady." In "Endymion," a really charming work, there is also a procession. "Bayberries," another attractive work, has figures of a woman, a girl and a dog.

Pictures and Porcelains of Quality

The collection of pictures, formed by the late Ichabod T. Williams and that of old Chinese porcelains, formed by the late William Churchill Oastler, with some furniture and hangings, also owned by Mr. Williams, and a collection of books, coins and medals chiefly relating to Napoleon I, his adherents and contemporaries, formed by the late Mme. Louisa Nidelet, and illustrated books on the Fine Arts, from the collections of Messrs. H. A. Smythe Martin, L. Crist Delmonico and the late Ichabod T. Williams and Rudolf Seckel, are on exhibition in the American Art Galleries, No. 6 E. 23 St. These collections are to be sold at auction as follows: the Williams pictures, numbering 117, in the Plaza Ballroom on Wednesday and Thursday evenings next, Feb. 3-4 at 8.15 o'clock, the Oastler porcelains at the American Art Galleries, Friday and Saturday afternoons next, Feb. 5-6, at 2.30 o'clock, and the several other collections above enumerated, at the Galleries on Friday afternoon and evening next, Feb. 5.

The Williams pictures and Oastler porcelains are the most valuable and important that have come to the New York art auction rooms this season and as a matter of fact for two seasons past. They are collections of quality and refinement, formed by art lovers through many years and with care and discrimination and as a consequence, have an unusually high standard of merit and are not marred by the usual examples of doubtful validity and provenance. Mr. Williams acquired his pictures of the Barbizon and later French and modern American schools, largely from the late Daniel Cottier, himself while a dealer, a connoisseur of taste and judgment, and under the latter's advice, while Mr. Oastler, who began the collection of early Chinese porcelains, following the dispersal of the Sichel collection in 1880 was the first American to appreciate and acquire the decorative examples of the K'hang Si and Ch'ien-Lung periods, now so much in demand.

The dispersal of these notable collections will therefore be watched with great interest, not only from the intrinsic value and importance of their numbers, but because the prices they may bring, will be the first good test of how the European war has affected the values of really good art works in the American market.

Some Old Fashioned Pictures.

While a few of the Williams pictures may naturally now be considered old fashioned, they will none the less appeal to true art lovers as good examples of their painters and periods, and will command respect and interest. There is, for example, among the foreign canvases Adan's "Catherine de Medicis in Council" one of those late XIX Century story pictures which so appealed to our fathers, exceedingly well painted, Marilhat's "Old Tower at Cairo," rich and deep in color and finely composed, an early Alfred Stevens "Girl in White," a superior example of the great Belgian, and a large and most virile figure and story work "The Orphan Girls, Amsterdam," by the woman painter Therese Schwartz, a really remarkable canvas in technique and expression, which won a medal at the Chicago Exposition and was illustrated in the Century of July, 1898.

Such comparatively early and good American painters as J. B. Bristol, Samuel Colman, George Fuller, Swain Gifford, J. N. McEntee, Henry Muhrtman, Frank Mura, W. T. Richards, Albert Ryder, James R. Smillie, Whittredge and Wyant are all characteristically represented—notably George Fuller with his always alluring "Romany Girl" (the original work), by some critics considered perhaps the strongest American figure work yet produced, and his almost equally noted "Teading the Calf."

Of more modern Americans the art lover will find good to superior examples of Blakelock (a figure piece), Bunce, Arthur Davies, J. Francis Murphy (a delicious small landscape), John Sargent (his well known outdoors with figure "Girl of Capri"), Twachtman and Alden Weir (his "Music of Music"). The two Wyant landscapes are typical—if small examples.

A Few Old Masters.

There are a few old pictures in the collection, of which the best is a small rich example of Jan Both, an interesting "Apotheosis of the Virgin," given to Domenichino and a good picture whoever painted it, three large canvases, given to Van Goyen, all

typical in subject, as is another given to Solomon Ruisdael "Dutch Interior," given to A. Van Ostade, two dark canvases attributed to Van der Neer, a little "Madonna and Child," given to Sassoferrato, a delightful little genre "The Winning Card" by E. Van Tilborgh—an early Dutchman little known to American collectors, but a painter of quality, and a rich still life from the equally unfamiliar brush of his contemporary A. van Streek.

Modern Dutch Masters.

Among the modern Dutch masters Mr. Williams browsed, under the able guidance of Mr. Cottier, among the first American dealers to introduce their works here, and to such good purpose that he secured some exceptional and several excellent examples of such painters as De Bock (an early example, very tender in tone and high in key), Bosboom, (a typical church interior), Jacob Maris (three fine examples—one "A Tiller of the Soil," a large and beautiful canvas), no less than three of Matthew Maris and three others painted, one in collaboration with A. Mollinger and two with A. Monticelli, a good "Dutch Cattle" by Willem Maris a rich "Minding the Cows" of Mauve, a small but unusual marine of Mesdag, and one each—both typical of Neuhuys and Van der Velden.

Strong in Modern French School.

It is, however, in the works of the Barbizon painters and their near earlier and later contemporaries that the Williams collection is perhaps the strongest. An unusual example of Clays in quality and feeling stands out, and next comes a small "Weir on the Stour" given to Constable, and two figure works by Couture, both fine in quality, a "Faust and Mephistopheles" and a "Woman's Head." The three Corots will call out competition, for all are superior, notably the "Woodman's Cot" of his best period and the large upright panel "Evening—Lake Nemi," an unusual example in subject and dimensions, and for which Mr. Williams secured, as a pendant, the same sized Troyon "Morning—Normandy Coast" also unusual in subject—a luminous coast scene, with figures with a wonderful sky. There are also three Daubigny's, all characteristic in subject, and sentiment, but two somewhat unfinished in effect, a fine "Turkish Cafe, Interior" by Decamps, a good "Study of a French Farmhouse" by Delacroix, and no less than six examples of Diaz—two small typical landscapes, one a "Fontainebleau Forest" a flower piece, two small figure works, and still another and curious and exceptional figure work, a long panel "The Sun Worshipers" with rich costumed small figure, carefully drawn and placed.

There is a small "Marine" by Jules Dupre, a fair small Isabe "Meeting in the Woods," a somewhat strange Jacques a "Shepherdess, Sheep and Landscape" painted in collaboration with Georges Michel, two Mettings, three Michels, and what is, in a way, the clou of the collection seven superior Monticellis, two painted with Matthew Maris and all effectively arranged in a panel on the south wall of the upper Gallery, making a riot of rich color. A fine figure work by Millet, "The Quarriers," will be fought for at the sale.

Three examples of Ribot one "Studio of the Artist" a fine work, three of Rousseau, two rather dark, but all typical, an early and rich Roybet "Abduction of Rebecca," a beautiful Bonvin "Age Has Its Solace," two more Troyons, one a virile "Study of a Percheron" and another a clear aired lovely "Cattle in Pasture" and two portraits by Vollon complete this fine collection.

The Oastler Porcelains.

The collection of early Chinese porcelains formed by the late Oastler only numbers 218 pieces, but is undoubtedly the richest in decorative quality of any of its size ever offered at public sales here. There were American collectors of Oriental porcelains before Mr. Oastler began his study and acquisitions in the early eighties, notably Mr. W. T. Walters of Baltimore and Mr. Charles A. Dana of New York, but their taste ran more to the blue and whites and solid colors, so that Mr. Oastler was really a pioneer in a field where so many collectors are now searching.

His collection, beautifully arranged and displayed can be studied for hours with the greatest pleasure and profit. It comprises also 42 Blue and Whites, 41 Whites, some exceptional in quality and 51 single colors, but its decorated specimens of the K'ang-hsi and Ch'ien Lung periods will the most attract collectors. Space and time will not permit mention of these in detail, and the collection must be seen and studied as a whole.

There are also collections of Chinese glass and miscellaneous objects, to be sold on Saturday afternoon at the Galleries, which are worthy of attention.

EXHIBITIONS NOW ON.

Thirty by Thirty at Macbeth's.

It is inspiring to examine such a display of modern American art as is now made at the Macbeth Gallery, 450 Fifth Ave., where "Thirty Paintings by Thirty Artists," remain until Feb. 15. There is nobility in the beautiful large "Winged Figure" of Abbott H. Thayer, where the angel has a human appeal. A work of almost equal importance, with several extremely well-realized figures and a happy departure from his sad-eyed Portuguese modern Madonnas, is Charles W. Hawthorne's sailor boy, surrounded by his family, and being made ready for "The First Voyage." In "Foamless Fountains," better in conception than execution, Arthur B. Davies shows an apparently live, but very dead looking lady who is bestriding, a not at all realized red horse, while her much more living looking and gracefully posed sisters are apparently engaged at the water works.

By Robert Henri there is a brilliant characterization of "La Mora—Gypsy," while Ivan G. Olinsky strikes a tender human note with his mother and daughter, "Once Upon a Time." A charming quarter-length is Frank W. Benson's "Marguerite," F. W. Frieske signs an attractive nude, who has discarded her parasol as well as her clothes, to take a bath near "Cherry Blossoms." Among the works which reappear are Louis Kronberg's "Preparing for the Dance," and Richard E. Miller's "A Cup of Tea." Gifford Beal has a new "Central Park," Emil Carlsen, a clever tropical scene with contrasting "Moonlight and Lamplight," and Leonard Ochtman a beautiful "Morning Gleam." F. Ballard Williams signs a charming "Arcadian Fete" in his usual Watteau-Monticelli vein.

Others notably represented are Messrs. Boronda, Cornoyer, Daingerfield, Dougherty, C. W. Eaton, Foster, Groll, Hassam, Metcalf, Weir, Murphy, Prendergast, Ranger, Ryder, Sartain and Symons.

Fifteen bright Parisian sketches by Lester D. Boronda are on view in bronze room.

New Art at the MacDowell Club.

There is much that is crude and some that is nude, but a deal that is young and strong, in the display which seven women and three men artists are making at the MacDowell Club to Feb. 7. Impressionism and a modified form of "cubism" has here its exponents, but nearly every work commands respect, even if it does not win admiration. Helen Watkinson is normal in a geologically correct and artistically attractive Alpine scene called "Ebnefluh" and falls into rabid impressionism in a nevertheless very attractive garden scene in "October 1 near Munich" and in the less coherent "Lake Como, Evening," and "Below Taormina." Margaret Wendell Huntington recalls Manet and Renoir in a graceful figure of a Harem lady in "Blue and Gold," makes an effective mosaic out of the pretty model who figures in "Red and Gold," runs a trifle wild in an impression of the "Scenic Railway," at Coney Island and comes down to hard pan with a well-characterized "Still Life."

Elizabeth Grandin has an artistic "Sand and Sky," a "Hillside," in the sampler vein a somewhat crude "Spring," an "Autumn Landscape," and a couple of promising examples of "Still Life." In the attractive "Saint," and in some pottery which has fine quality, Julia E. Peck shows more ability than she does in "Sally." Edith Haworth has a capital group of small landscape and other panels and some rather flimsy out and indoor scenes. Mary Rogers shows promise in some rather tentative landscape and figure pieces. Mountfort Coolidge handles with strength four landscapes which look, however, a little as if they had been painted from children's toys, while Gordon Mallet McCouch has some capital Italian shore and street scenes and portraits of a boy and girl, which, if rather over-emphasized in feature, show grasp of character. W. Franklin Brush shows more or less attractive New England impressions and Leila Usher a number of decidedly artistic sculptures, one a bust of Booker T. Washington.

Mourful Mysteries by Hartley.

At the Daniel Gallery, 2 W. 47 St., are displayed through Feb. 9, a group of 17 landscapes by Mardsen Hartley, which hold a rather gloomy mirror up to nature in the main, although the veil is occasionally lifted in some rather forced impressions of autumn scenes and in a really noble "Winter" with a sunset sky, purple mountain splashed with snow and a lake. Moonlit clouds over deep shadowed mountain sides attract the artist, and he has much success with them in several examples where the foreground forms, seems, however, unnecessarily ugly. Such works are "The Sentinels," the "Mountain Top," and the two "Deserted Farms." There is a "still life" which is effective, but leans towards "cubism," and some autumn scenes, which, while appearing a trifle garish, have in effect a great deal of truth.

Three Etchers at Kennedy's.

The work of three contemporary French etchers, Beurdeley, Lebeutré and Lepère is attractively displayed at the Kennedy Galleries, No. 613 Fifth Ave.

Beurdeley, whose work is shown in 34 impressions, and who is not as well-known as he should be to American collectors, in his choice and treatment of his landscape subjects may be called a Corot of the needle. His landscape subjects are marked by a poetic feeling and tenderness and a delicacy of treatment reminiscent of the great master's works in oil. He is equally interesting and attractive when he essays Paris, London, Bruges and Amsterdam street scenes and old docks and houses.

Lebeutré, who has 14 plates in the display, finds his subjects chiefly in and around the Cathedral of Chartres, in the harbor of La Rochelle and the old streets of Troyes, all of which he renders with appreciation and easy grace. Especially good are his presentments of the Chartres Cathedral.

Lepère, who is the best known of the three men in this country, is the strongest, and his forceful truthful plates, especially those with fine effects of heavy foliage, and his lovely tender dawn and sunset scenes greatly appeal. The display as a whole is one of unusual attractiveness.

The Etchings of Brangwyn.

Great vigor of line, a large arrangement of subject and a generally painterlike treatment characterize the group of etchings by Frank Brangwyn, which, with a single water color of "The Browning House," are displayed at the Ralston Galleries, 567 Fifth Ave. "St. Pauls," with its background of building operations is a grandiose plate. There is a fine storm effect over a "Bridge at Alcantara," and a street fair is in full swing in front of the "Church of Notre Dame at Eu, in Normandy." Among the other plates are "The Beggar Musician," "The Market Square, Montreuil," "The Moat," "A Street in Tours," "Port St. Jacques, Montreuil," "Bridge Builders" and "Windmill, Bruges."

Decorations by Steichen.

Edward J. Steichen is showing a series of decorations at the Knoedler Galleries, painted for the residence of Mr. Eugene Meyer. The artist has evidently taken his motive from early Egyptian art and combined it with ultra modernism. The result is unusual if not entirely original. The seven panels have, however, decided decorative qualities, and are good in color values, with well-balanced lines and interesting composition. There are a number of landscapes, moonlights and flower pieces, for the most part, examples of the artist's earlier work. "Indian Summer," "Our Garden" and "Still Life—a bowl of Flowers" are all beautiful in color and lovely in design and execution.

In the "Little Gallery."

The present duo exhibition at the Little Gallery, 15 E. 40 St., of Perugian Towels, and book bindings by Harvey S. Chatfield is of more than ordinary interest. The Perugian Towels are a loan collection of very interesting sort. These XV century towels are very rare in Italy today, and it will not be long before the museums and private collectors have absorbed them all. Those here shown are of the finest sort in both design and preservation, and will well repay the serious designer's inspection.

The book bindings of Mr. Chatfield are a group not heretofore exhibited and show work unsurpassed in this particular craft. The workmanship is such as only a true, conscientious and artistic worker can produce. All lovers of fine books will find these a treat.

By Young Italo-American Artists.

An exhibition of the work of young Italian artists was held at the Richmond Hill Settlement House, 28 Macdougall St. on Friday, Saturday and Sunday last. The work of 43 students was shown, many of them assistants to sculptors and painters. There were prizes, and the awards were made by Chester Beach.

The first prize in painting was taken by C. Bidelli for "Hudson Park," and the second by J. Fiorita for a marine sketch. In sculpture Mr. Stea led with a portrait of himself while Olympio Brindesi was second with a head of Moses carved in marble. Other prize winners were:—Embroider, Cora Giordano, first, and Miss R. Genova, second; photography, J. Popino; posters, Salvatore Falsi, first, and Alfred Bosco, second; architectural sculpture, Angelo Andrioli; wood-carving, John Russo; mosaic, Mr. Pellarin; ornamental design, A. Gracchola, first, and E. Epifania, second.

BOSTON.

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Like the proverbial bay-tree, the Guild of Boston Artists flourishes, it is reported, and with a "baker dozen" of sales to its credit in the course of its three months of existence it can claim as much success as any local gallery.

John Doe.

CHICAGO.

The Buckingham collection of Japanese prints at the Art Institute, is one of the most unique exhibitions of the season.

Alfeo Faggi, the Florentine sculptor, has

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NEW YORK

a collection of bronzes in the Antiquarian galleries—no other space is available in the Institute just now for these beautiful replicas of beautiful modelings. William Bernhard, architect, has a collection of drawings, and brush work, installed at the head of the monumental staircase. Several of the galleries must be vacated for the exhibition of paintings by artists of Chicago and vicinity early in February.

The Palette and Chisel Club is one of the most interesting "art homes" in this country. All its members have "arrived" as notable illustrators, and many of them have won laurels for skill and artistic interpretation of subjects in important American shows, while several members are famous in Europe for the quality of their skill. There's a special exhibition of paintings each month during the season. Just now, the oils of Max Gundlach are on show. The artist is a "Chicagoan" and has a studio at Rogers Park. These landscapes are transcriptions from the scenery to the west of this city with others from "alien" fields.

The Academy of Fine Arts, Carl N. Werntz, Director, has inaugurated its tenth annual free class for pupils of the public high schools. The number is limited to a hundred. The class is given twelve sessions.

In the Galleries.

The American paintings from the Macbeth Galleries, New York, are still at Roullier's, with the Thornby etchings as a feature. At Anderson's there is a good show of American and European oils. Several Dutch oils are featured at Reinhardt's. Also the Knights are shown—four landscapes—and a large Daingerfield will be installed this week.

"Silver Music" is the title of the new sculpture by Giorgio Renault, for the new band stand in Lincoln Park. This young artist is a pupil of Lorado Taft and the model was made in Taft's studio on the Mid-way. Mr. Renault came to this country in a Portuguese schooner, a few years back, and until two years ago was a laborer, and then a artists' model, and this led to his development as a sculptor.

Messrs. Smith and Johnson of the Reinhardt Galleries are in St. Paul, Minn. this week.

Mrs. Mazzanovich who came to Chicago with the Mazzanovich paintings, is still in the city.

Roy Brown whose paintings are on show at Thurber's is here.

Stanislaus Szukalski, a young Polish-American, has had seven sculptures out of ten accepted for exhibition by the Art Institute.

H. Effa Webster.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

MR. C. SCAPECCHI has opened evening classes for tuition in old Siennese and Florentine gilding and toning—painting in Tempera on wood and illustration on parchment. Apply or write for information to 77 Irving Place, telephone 2409 Gramercy.

STUDIO TO SUBLET from March 1st. Bed, kitchenette and bath, large cupboards. Facing Gramercy Park. Write J. H., American Art News.

ART SALE

Pictures and Studies by the late GEORGE HENRY HALL, N. A., will be exhibited and offered for sale the first week of February at his former studio.

96 FIFTH AVENUE
(Entrance 2 West 15th St.)
(Hours, 10 A. M. to 4 P. M.)

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In Days of Arcady.

Idyllic in subject as well as treatment are the compositions of Frederick J. Wiley, who has now on exhibition at the Century Club, through Feb. 4, a highly interesting collection of pictures and studies. The landscapes without figures are handled with much skill and good effect though on occasion rather painty, while the ideal subjects are treated with great delicacy, though there is here a chalkiness of color that suggests the scene painter and that remarkably clever landscape painter of the third quarter of the last century, W. L. Sonntag. Mr. Wiley is fond of poetic titles. Among them are "Beechen green and shadows numberless," with women and child bathers, "Mid the steep sky's commotion," with graceful figures, "The smile innumerable of ocean waves," with maidens and a child coming from the shore, beside a lake beneath the trees, "Who are these coming to the sacrifice," and "When all the birds are faint with the hot sun," which does not seem to affect a bathing boy. A very graceful procession of girls is coming down a hill with garlanded heifer, "In the Vale of Tempe, or the Dales of Arcady." In "Endymion," a really charming work, there is also a procession. "Bayberries," another attractive work, has figures of a woman, a girl and a dog.

Pictures and Porcelains of Quality

The collection of pictures, formed by the late Ichabod T. Williams and that of old Chinese porcelains, formed by the late William Churchill Oastler, with some furniture and hangings, also owned by Mr. Williams, and a collection of books, coins and medals chiefly relating to Napoleon I, his adherents and contemporaries, formed by the late Mme. Louisa Nidelet, and illustrated books on the Fine Arts, from the collections of Messrs. H. A. Smythe Martin, L. Crist Delmonico and the late Ichabod T. Williams and Rudolf Seckel, are on exhibition in the American Art Galleries, No. 6 E. 23 St. These collections are to be sold at auction as follows: the Williams pictures, numbering 117, in the Plaza Ballroom on Wednesday and Thursday evenings next, Feb. 3-4 at 8.15 o'clock, the Oastler porcelains at the American Art Galleries, Friday and Saturday afternoons next, Feb. 5-6, at 2.30 o'clock, and the several other collections above enumerated, at the Galleries on Friday afternoon and evening next, Feb. 5.

The Williams pictures and Oastler porcelains are the most valuable and important that have come to the New York art auction rooms this season and as a matter of fact for two seasons past. They are collections of quality and refinement, formed by art lovers through many years and with care and discrimination and as a consequence, have an unusually high standard of merit and are not marred by the usual examples of doubtful validity and provenance. Mr. Williams acquired his pictures of the Barbizon and later French and modern American schools, largely from the late Daniel Cottier, himself while a dealer, a connoisseur of taste and judgment, and under the latter's advice, while Mr. Oastler, who began the collection of early Chinese porcelains, following the dispersal of the Sichel collection in 1880 was the first American to appreciate and acquire the decorative examples of the K'hang Si and Ch'ien-Lung periods, now so much in demand.

The dispersal of these notable collections will therefore be watched with great interest, not only from the intrinsic value and importance of their numbers, but because the prices they may bring, will be the first good test of how the European war has affected the values of really good art works in the American market.

Some Old Fashioned Pictures.

While a few of the Williams pictures may naturally now be considered old fashioned, they will none the less appeal to true art lovers as good examples of their painters and periods, and will command respect and interest. There is, for example, among the foreign canvases Adan's "Catherine de Medicis in Council" one of those late XIX Century story pictures which so appealed to our fathers, exceedingly well painted. Marilhat's "Old Tower at Cairo," rich and deep in color and finely composed, an early Alfred Stevens "Girl in White," a superior example of the great Belgian, and a large and most virile figure and story work "The Orphan Girls, Amsterdam," by the woman painter Therese Schwartz, a really remarkable canvas in technique and expression, which won a medal at the Chicago Exposition and was illustrated in the Century of July, 1898.

Such comparatively early and good American painters as J. B. Bristol, Samuel Colman, George Fuller, Swain Gifford, J. N. McEntee, Henry Muhman, Frank Mura, W. T. Richards, Albert Ryder, James R. Smillie, Whittredge and Wyant are all characteristically represented—notably George Fuller with his always alluring "Romany Girl" (the original work), by some critics considered perhaps the strongest American figure work yet produced, and his almost equally noted "Teading the Calf."

Of more modern Americans the art lover will find good to superior examples of Blakelock (a figure piece), Bunce, Arthur Davies, J. Francis Murphy (a delicious small landscape), John Sargent (his well known outdoors with figure "Girl of Capri"), Twachtman and Alden Weir (his "Music of Music"). The two Wyant landscapes are typical—if small examples.

A Few Old Masters.

There are a few old pictures in the collection, of which the best is a small rich example of Jan Both, an interesting "Apotheosis of the Virgin," given to Domenichino and a good picture whoever painted it, three large canvases, given to Van Goyen, all

typical in subject, as is another given to Solomon Ruisdael "Dutch Interior," given to A. Van Ostade, two dark canvases attributed to Van der Neer, a little "Madonna and Child," given to Sassoferrato, a delightful little genre "The Winning Card" by E. Van Tilborgh—an early Dutchman little known to American collectors, but a painter of quality, and a rich still life from the equally unfamiliar brush of his contemporary A. van Streek.

Modern Dutch Masters.

Among the modern Dutch masters Mr. Williams browsed, under the able guidance of Mr. Cottier, among the first American dealers to introduce their works here, and to such good purpose that he secured some exceptional and several excellent examples of such painters as De Bock (an early example, very tender in tone and high in key), Bosboom, (a typical church interior), Jacob Maris (three fine examples—one "A Tiller of the Soil," a large and beautiful canvas), no less than three of Matthew Maris and three others painted, one in collaboration with A. Mollinger and two with A. Monticelli, a good "Dutch Cattle" by Willem Maris a rich "Minding the Cows" of Mauve, a small but unusual marine of Mesdag, and one each—both typical of Neuhuys and Van der Velden.

Strong in Modern French School.

It is, however, in the works of the Barbizon painters and their near earlier and later contemporaries that the Williams collection is perhaps the strongest. An unusual example of Clays in quality and feeling stands out, and next comes a small "Weir on the Stour" given to Constable, and two figure works by Couture, both fine in quality, a "Faust and Mephistopheles" and a "Woman's Head." The three Corots will call out competition, for all are superior, notably the "Woodman's Cot" of his best period and the large upright panel "Evening—Lake Nemi," an unusual example in subject and dimensions, and for which Mr. Williams secured, as a pendant, the same sized Troyon "Morning—Normandy Coast" also unusual in subject—a luminous coast scene, with figures with a wonderful sky. There are also three Daubigny's, all characteristic in subject, and sentiment, but two somewhat unfinished in effect, a fine "Turkish Cafe, Interior" by Decamps, a good "Study of a French Farmhouse" by Delacroix, and no less than six examples of Diaz—two small typical landscapes, one a "Fontainebleau Forest" a flower piece, two small figure works, and still another and curious and exceptional figure work, a long panel "The Sun Worshippers" with rich costumed small figure, carefully drawn and placed.

There is a small "Marine" by Jules Dupre, a fair small Isabey "Meeting in the Woods," a somewhat strange Jacques a "Shepherdess, Sheep and Landscape" painted in collaboration with Georges Michel, two Mettings, three Michels, and what is, in a way, the clou of the collection seven superior Monticellis, two painted with Matthew Maris and all effectively arranged in a panel on the south wall of the upper Gallery, making a riot of rich color. A fine figure work by Millet, "The Quarriers," will be fought for at the sale.

Three examples of Ribot one "Studio of the Artist" a fine work, three of Rousseau, two rather dark, but all typical, an early and rich Roybet "Abduction of Rebecca," a beautiful Bonvin "Age Has Its Solace," two more Troyons, one a virile "Study of a Percheron" and another a clear aired lovely "Cattle in Pasture," and two portraits by Vollon complete this fine collection.

The Oastler Porcelains.

The collection of early Chinese porcelains formed by the late Oastler only numbers 218 pieces, but is undoubtedly the richest in decorative quality of any of its size ever offered at public sales here. There were American collectors of Oriental porcelains before Mr. Oastler began his study and acquisitions in the early eighties, notably Mr. W. T. Walters of Baltimore and Mr. Charles A. Dana of New York, but their taste ran more to the blue and whites and solid colors, so that Mr. Oastler was really a pioneer in a field where so many collectors are now searching.

His collection, beautifully arranged and displayed can be studied for hours with the greatest pleasure and profit. It comprises also 42 Blue and Whites, 41 Whites, some exceptional in quality and 51 single colors, but its decorated specimens of the K'ang-hsi and Ch'ien Lung periods will the most attract collectors. Space and time will not permit mention of these in detail, and the collection must be seen and studied as a whole.

There are also collections of Chinese glass and miscellaneous objects, to be sold on Saturday afternoon at the Galleries, which are worthy of attention.

EXHIBITIONS NOW ON.**Thirty by Thirty at Macbeth's.**

It is inspiring to examine such a display of modern American art as is now made at the Macbeth Gallery, 450 Fifth Ave., where "Thirty Paintings by Thirty Artists," remain until Feb. 15. There is nobility in the beautiful large "Winged Figure" of Abbott H. Thayer, where the angel has a human appeal. A work of almost equal importance, with several extremely well-realized figures and a happy departure from his sad-eyed Portuguese modern Madonnas, is Charles W. Hawthorne's sailor boy, surrounded by his family, and being made ready for "The First Voyage." In "Foamless Fountains," better in conception than execution, Arthur B. Davies shows, an apparently live, but very dead looking lady who is bestriding, a not at all realized red horse, while her much more living looking and gracefully posed sisters are apparently engaged at the water works.

By Robert Henri there is a brilliant characterization of "La Mora—Gypsy," while Ivan G. Olinsky strikes a tender human note with his mother and daughter, "Once Upon a Time." A charming quarter-length is Frank W. Benson's "Marguerite." F. W. Frieske signs an attractive nude, who has discarded her parasol as well as her clothes, to take a bath near "Cherry Blossoms." Among the works which reappear are Louis Kronberg's "Preparing for the Dance," and Richard E. Miller's "A Cup of Tea." Gifford Beal has a new "Central Park," Emil Carlsen, a clever tropical scene with contrasting "Moonlight and Lamplight," and Leonard Ochtman a beautiful "Morning Gleam." F. Ballard Williams signs a charming "Arcadian Fete" in his usual Watteau-Monticelli vein.

Others notably represented are Messrs. Boronda, Cornoyer, Daingerfield, Dougherty, C. W. Eaton, Foster, Groll, Hassam, Metcalf, Weir, Murphy, Prendergast, Ranger, Ryder, Sartain and Symons.

Fifteen bright Parisian sketches by Lester D. Boronda are on view in bronze room.

New Art at the MacDowell Club.

There is much that is crude and some that is nude, but a deal that is young and strong, in the display which seven women and three men artists are making at the MacDowell Club to Feb. 7. Impressionism and a modified form of "cubism" has here its exponents, but nearly every work commands respect, even if it does not win admiration. Helen Watkinson is normal in a geologically correct and artistically attractive Alpine scene called "Ebnefluh" and falls into rabid impressionism in a nevertheless very attractive garden scene in "October 1 near Munich" and in the less coherent "Lake Como, Evening," and "Below Taormina." Margaret Wendell Huntington recalls Manet and Renoir in a graceful figure of a Harem lady in "Blue and Gold," makes an effective mosaic out of the pretty model who figures in "Red and Gold," runs a trifle wild in an impression of the "Scenic Railway," at Coney Island and comes down to hard pan with a well-characterized "Still Life."

Elizabeth Grandin has an artistic "Sand and Sky," a "Hillside," in the sampler vein a somewhat crude "Spring," an "Autumn Landscape," and a couple of promising examples of "Still Life." In the attractive "Saint," and in some pottery which has fine quality, Julia E. Peck shows more ability than she does in "Sally." Edith Haworth has a capital group of small landscape and other panels and some rather flimsy out and indoor scenes. Mary Rogers shows promise in some rather tentative landscape and figure pieces. Mountfort Coolidge handles with strength four landscapes which look, however, a little as if they had been painted from children's toys, while Gordon Mallet McCouch has some capital Italian shore and street scenes and portraits of a boy and girl, which, if rather over-emphasized in feature, show grasp of character. W. Franklin Brush shows more or less attractive New England impressions and Leila Usher a number of decidedly artistic sculptures, one a bust of Booker T. Washington.

Mournful Mysteries by Hartley.

At the Daniel Gallery, 2 W. 47 St., are displayed through Feb. 9, a group of 17 landscapes by Madsen Hartley, which hold a rather gloomy mirror up to nature in the main, although the veil is occasionally lifted in some rather forced impressions of autumn scenes and in a really noble "Winter" with a sunset sky, purple mountain spotted with snow and a lake. Moonlit clouds over deep shadowed mountain sides attract the artist, and he has much success with them in several examples where the foreground forms, seems, however, unnecessarily ugly. Such works are "The Sentinels," the "Mountain Top," and the two "Deserted Farms." There is a "still life" which is effective, but leans towards "cubism," and some autumn scenes, which, while appearing a trifle garish, have in effect a great deal of truth.

Three Etchers at Kennedy's.

The work of three contemporary French etchers, Beurdeley, Lebeutré and Lepère is attractively displayed at the Kennedy Galleries, No. 613 Fifth Ave.

Beurdeley, whose work is shown in 34 impressions, and who is not as well-known as he should be to American collectors, in his choice and treatment of his landscape subjects may be called a Corot of the needle. His landscape subjects are marked by a poetic feeling and tenderness and a delicacy of treatment reminiscent of the great master's works in oil. He is equally interesting and attractive when he essays Paris, London, Bruges and Amsterdam street scenes and old docks and houses.

Lebeutré, who has 14 plates in the display, finds his subjects chiefly in and around the Cathedral of Chartres, in the harbor of La Rochelle and the old streets of Troyes, all of which he renders with appreciation and easy grace. Especially good are his presentments of the Chartres Cathedral.

Lepère, who is the best known of the three men in this country, is the strongest, and his forceful truthful plates, especially those with fine effects of heavy foliage, and his lovely tender dawn and sunset scenes greatly appeal. The display as a whole is one of unusual attractiveness.

The Etchings of Brangwyn.

Great vigor of line, a large arrangement of subject and a generally painterlike treatment characterize the group of etchings by Frank Brangwyn, which, with a single water color of "The Browning House," are displayed at the Ralston Galleries, 567 Fifth Ave. "St. Pauls," with its background of building operations is a grandiose plate. There is a fine storm effect over a "Bridge at Alcantara," and a street fair is in full swing in front of the "Church of Notre Dame at Eu, in Normandy." Among the other plates are "The Beggar Musician," "The Market Square, Montreuil," "The Moat," "A Street in Tours," "Port St. Jacques, Montreuil," "Bridge Builders" and "Windmill, Bruges."

Decorations by Steichen.

Edward J. Steichen is showing a series of decorations at the Knoedler Galleries, painted for the residence of Mr. Eugene Meyer. The artist has evidently taken his motive from early Egyptian art and combined it with ultra modernism. The result is unusual if not entirely original. The seven panels have, however, decided decorative qualities, and are good in color values, with well-balanced lines and interesting composition. There are a number of landscapes, moonlights and flower pieces, for the most part, examples of the artist's earlier work. "Indian Summer," "Our Garden" and "Still Life—a bowl of Flowers" are all beautiful in color and lovely in design and execution.

In the "Little Gallery."

The present duo exhibition at the Little Gallery, 15 E. 40 St., of Perugian Towels, and book bindings by Harvey S. Chatfield is of more than ordinary interest. The Perugian Towels are a loan collection of very interesting sort. These XV century towels are very rare in Italy today, and it will not be long before the museums and private collectors have absorbed them all. Those here shown are of the finest sort in both design and preservation, and will well repay the serious designer's inspection.

The book bindings of Mr. Chatfield are a group not heretofore exhibited and show work unsurpassed in this particular craft. The workmanship is such as only a true, conscientious and artistic worker can produce. All lovers of fine books will find these a treat.

By Young Italo-American Artists.

An exhibition of the work of young Italian artists was held at the Richmond Hill Settlement House, 28 Macdougall St. on Friday, Saturday and Sunday last. The work of 43 students was shown, many of them assistants to sculptors and painters. There were prizes, and the awards were made by Chester Beach.

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BIOGRAPHICAL NOTES on Fifty American Artists; Fifty typical paintings reproduced. Fifty cents, postpaid., Macbeth Gallery, 450 5th Ave., N. Y.

able color arrangement, the figure being easily posed. "Bianca," "Girl with Tennis Racquet," "The Fur Hat" and "Huntress Restraining the Hounds," are others of note. The group of watercolors contains some clever examples, and picturesque corners of Moscow and Stockholm are spontaneously expressed.

Like the proverbial bay-tree, the Guild of Boston Artists flourishes, it is reported, and with a "baker dozen" of sales to its credit in the course of its three months of existence it can claim as much success as any local gallery.

John Doe.

CHICAGO.

The Buckingham collection of Japanese prints at the Art Institute, is one of the most unique exhibitions of the season.

Alfeo Faggi, the Florentine sculptor, has

Restoring of Old and Modern Paintings**ROUGERON**

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NEW YORK

a collection of bronzes in the Antiquarian galleries—no other space is available in the Institute just now for these beautiful replicas of beautiful modelings. William Bernhard, architect, has a collection of drawings, and brush work, installed at the head of the monumental staircase. Several of the galleries must be vacated for the exhibition of paintings by artists of Chicago and vicinity early in February.

The Palette and Chisel Club is one of the most interesting "art homes" in this country. All its members have "arrived" as notable illustrators, and many of them have won laurels for skill and artistic interpretation of subjects in important American shows, while several members are famous in Europe for the quality of their skill. There's a special exhibition of paintings each month during the season. Just now, the oils of Max Gundlach are on show. The artist is a "Chicagoan" and has a studio at Rogers Park. These landscapes are transcriptions from the scenery to the west of this city with others from "alien" fields.

The Academy of Fine Arts, Carl N. Werntz, Director, has inaugurated its tenth annual free class for pupils of the public high schools. The number is limited to a hundred. The class is given twelve sessions.

In the Galleries.

The American paintings from the Macbeth Galleries, New York, are still at Roullier's, with the Thornby etchings as a feature. At Anderson's there is a good show of American and European oils. Several Dutch oils are featured at Reinhardt's. Also the Knights are shown—four landscapes—and a large Daingerfield will be installed this week.

"Silver Music" is the title of the new sculpture by Giorgio Renault, for the new band stand in Lincoln Park. This young artist is a pupil of Lorado Taft and the model was made in Taft's studio on the Mid-way. Mr. Renault came to this country in a Portuguese schooner, a few years back, and until two years ago was a laborer, and then a artists' model, and this led to his development as a sculptor.

Messrs. Smith and Johnson of the Reinhardt Galleries are in St. Paul, Minn. this week.

Mrs. Mazzanovich who came to Chicago with the Mazzanovich paintings, is still in the city.

Roy Brown whose paintings are on show at Thurber's is here.

Stanislaus Szukalski, a young Polish-American, has had seven sculptures out of ten accepted for exhibition by the Art Institute.

H. Effa Webster.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

M. R. C. SCAPECCHI has opened evening classes for tuition in old Siennese and Florentine gilding and toning—painting in Tempera on wood and illustration on parchment. Apply or write for information to 77 Irving Place, telephone 2409 Gramercy.

STUDIO TO SUBLET from March 1st. Bed, kitchenette and bath, large cupboards. Facing Gramercy Park. Write J. H., American Art News.

ART SALE

Pictures and Studies by the late **GEORGE HENRY HALL, N. A.**, will be exhibited and offered for sale the first week of February at his former studio.

96 FIFTH AVENUE
(Entrance 2 West 15th St.)
(Hours, 10 A. M. to 4 P. M.)

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

CHICAGO—Thurber Gallery.

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PARIS OFFICE—19 Rue Caumartin.

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YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or
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tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

TITLES AND ART SALES.

Among the effects of the European
conflict on the American art world is
the sending to New York for dispersal
at auction, of art properties and collec-
tions, announced as from titled foreign
collectors and owners, forced by the ex-
igencies of the war to part with their
long-cherished family heirlooms and
possessions. Thus we have had of late
the dispersal of tapestries and laces
announced as owned by Princes, Bar-
ons, and other titled personages, while
it is reported that other collections,
owned by titled English, French, Rus-
sian, Austrian and even German fami-
lies and personages, are on the way to
the New York auction rooms.

The question as to how much the an-

nounced titled ownership of such art
collections arouses the interest and curi-
osity of American art lovers and influ-
ences their purchases at such auctions,
remains to be solved, but that the old
idea that Americans, like their English
cousins "dearly love a Lord," and will
consequently more readily buy art
works with titled attributions or with a
provenance of Chateau or Hall, still pre-
vails in auction circles, is very evident.

Why a work of art should be worth
any more to an American collector be-
cause it is announced as the property of
Prince B. or Baron C., or as proceed-
ing from the Chateau de X. or Windy
Hall, Faroffshire, it is difficult to under-
stand.

Some wag has written us that it
might be well at this time to inquire
into the provenance of the titled per-
sonages who are sending art works here
for sale, or who are visiting America,
quite as much as into that of their be-
longings. If perchance some of these
swans should hereafter prove to be
geese—in other words, a Prince a
chauffeur, and a Marquise, a Parisian
couturière, won't old Barnum turn in
his grave with glee?

An Artist on "Exhibitionism."

Editor AMERICAN ART NEWS.

Dear Sir:

It is a wise artist who holds his tongue,
but the letter by Mr. Charles Vezin in your
issue of Jan. 2, has inspired me to let mine
wag.

Mr. Vezin is right in his attitude toward
"fashion in art," and truly "exhibitionism"
is upon the town, and the plague is surely
killing art. Every Tom, Dick and Harry
rushes to exhibit, and as these worthy
gentlemen usually have the where-with-all
in their pockets, they rush here and there
and buy the space. All of this is, I sup-
pose, part of that wonderful modern move-
ment to make art democratic. Not being
satisfied with these opportunities these as-
selfseekers enlist the championship of cer-
tain worthy painters who do not hesitate
to ask for more and more space to show
more and more pictures. But, may I ask
where does art come in? It simply doesn't
come in—it goes out. There is no room
for it.

Of late years it has become the fashion
for every one to write books. It is fast
becoming the fashion for every one to paint
pictures. It's all so simple, as Mr. Vezin
says. Just a little Manet, Monet, dash in
a little of the very latest and you're on safe
ground, and best of all, you're up to date
and good enough for any jury, and the
critics will recognize in your product
enough relationship to standards to write
about you. But, if the critics do not write,
what difference does that make? We'll
simply go out and buy that space too, for
when we cannot get space because of mas-
terly work, we buy it. When we cannot get
space from the critics because we have not
done good work, we buy it.

What is needed to clarify the atmosphere
of exhibiting is not more space, but restric-
tions upon space already available. One re-
striction that would work wonders would be
to limit the size of the pictures acceptable.
The painter of the so-called masterpiece of
about 100 by 200 feet carrying a ton of paint
would truly sink to oblivion, or, let us hope,
rise to the heights of fine art more often
reached in the picture of small dimensions.

The chance today for real art to make it-
self known is nil in the company of all the
so-called strong painting. Place the work
of any one of the acknowledged masters in
the hodge-podge of the modern exhibition,
and how will you find it?

Why you don't ever need to find it! There
is nothing in that sort of work; out of date,
you know. Beautiful tone, and a few more
things that count, why they are old-fashion-
ed—all related to that awful fellow. Rep-
resentation—there's nothing in that. Come
away; those fellows worshipped nature.
Even at that they missed it; nature's so
big, you know. Nothing subtle and fine in
nature and therefore painting should be big
and powerful; big brush strokes, lots of
punch.

Aside from the cry against "exhibition-
ism" Mr. Vezin has raised, may I point out
one more very alarming symptom slowly
but surely contaminating art? That is, the
advent of the press agent, already called at-

tention to by Mr. Charles Caffin in no un-
certain terms. As employed by those
worthy promoters of the stage the chance
for drama in America has been quite ruined.
Those finer phrases of appreciation kept for
a choice use when some true work of art
appears have been robbed of any real value
and the sincere critic who wants to write
about sincere and noble work is lost, for
whatever he may say means no more than
that squib Brown or Jones has paid for.

Apropos of this, I myself, have been ap-
proached by a Press Clipping Bureau for a
subscription for clippings from the press,
and in addition, in a carefully worded letter,
I was opportunely to take advantage of their
press agent service which would assure for
me the constant publicity of my work.
"What is done every day for the actor we
are now in a position to do for you, and
many of America's foremost artists are our
patrons." Truly has it all come to such a
pass? Are there any foremost American
painters who would stoop to this low
practice?

One final word: It is all well enough for
Messrs. Henri and Bellows to talk of their
exhibition schemes allowing the public to
come and see for themselves. But why
don't these gentlemen realize that the public
interest in art is a limited one—and realize
that there is ample available space to hang
the good work done. But this seems a day
of no standards, and those noble fellows
Rembrandt and Whistler, who, among other
things, stand for that beautiful skin; Manet
and Monet who stand for that other beauty
of surface where jewels of color vibrate,
why, they are old-fashioned!

Very truly yours,

George Alfred Williams.

Summit, N. J., Jan. 25, 1915.

OBITUARY.

Francis Edward F. Crisp.

Francis Edward FitzJohn Crisp, a young
English painter and illustrator, who went
to the front with the Artists' Battalion, as a
Corporal and won a commission in the First
Grenadier Guards through gallant conduct,
was killed last week in the trenches. He
was born in 1880 and in 1907, won the gold
medal and traveling scholarship of \$1,000
at the Royal Academy for a historical paint-
ing, together with a silver medal, and several
prizes for other work. An exhibition of
his oils and watercolors attracted wide at-
tention in London, in 1913.

Miss Anne Whitney.

Anne Whitney, the sculptor, died Jan. 24
in Boston. She was born in Watertown,
Mass., in 1821, was educated at private
schools, and in 1855 began her career as
a sculptor. In 1860 she opened a studio in
Watertown, and later studied four years in
Europe. She established a studio in Bos-
ton in 1872. Among Miss Whitney's best-
known works are statues of Samuel Adams,
Leif Ericson, Charles Sumner, and Harriet
Martineau.

Lucien Carr.

Lucien Carr, assistant curator of the Pea-
body Museum of Archaeology and Ethno-
logy, at Harvard, from 1877 to 1894, died
at Cambridge, Mass., on Jan. 27, at the age
of 85. He was the author of "The Mounds
of the Mississippi Valley, Historically Con-
sidered," "Missouri in Brief History" and
"Phehistoric Remains of Kentucky," the last
in collaboration with Professor N. S.
Shaler.

Frederick Crane.

Frederick Crane of Dorset, Vt., landscape
painter, and business man, died of pneumo-
nia on Monday, at the age of 68 at Jamaica,
L. I. Mr. Crane devoted much of his time
to painting mountain scenes. He was chair-
man of the art committee of the City Club,
one of the advisory board of the Child
Labor Committee, and member of the N. Y.
Historical and Hampton Associations. He
is survived by a widow.

G. C. Batcheller.

Mr. George Clinton Batcheller, known as
an art collector, and a lover of books, died
on Jan. 25 at his residence, 237 W. 72 St.
He was much interested in genealogy and
biography.

AMONG THE DEALERS.

In one of the show windows at E. M. Bat-
tle & Co. at 630 Fifth Ave., is displayed the
admirably modeled marble bust by C. S.
Pietro of Enrico Caruso, executed for the
subject.

There is displayed in the show window of
Scott & Fowles, 590 Fifth Ave., an excellent
example of Romney, a portrait of Sir George
Robinson.

Mr. Edward Gorer of 560 Fifth Ave.,
arrived on the Lusitania on Jan. 22, bring-
ing a remarkable Chinese yellow Haw-
thorne vase.

Mr. P. Van Straaten of Van Straaten &
Co., of London, was a passenger on the
Lusitania and brought over with him a fine
collection of tapestries.

LONDON LETTER.

London, Jan. 20, 1915.

The King has selected F. Skipworth's
"Belle Brocade" and the Queen Sir Gos-
combe John's Bronze statuette, "The Drum-
mer Boy," B. W. Leader's "Evening in a
Surrey Pinewood" and a watercolor by Al-
fred Parsons, from the War Relief Fund ex-
hibition at Burlington House. Queen Alex-
andra bought a bronze group by Capt.
Adrian Jones, while Princess Victoria made
several purchases among which was a mar-
ble statue by Reuben Sheppard and a
water color by J. J. Hardwick.

There appears to have been on the part
of artists contributing to this display, a
certain unwillingness to part with their fin-
est achievements, but nevertheless the col-
lection is an exceedingly interesting one
and one leaves it with the hope that, so
many irreconcilable elements having once
been united beneath the same roof, there
may result in consequence a broadening
of sympathy and understanding in the hith-
erto divided ranks of art. What might be
called the modern classic school is well re-
presented in the work of such men as Sir
Edward Poynter, Sir William Richmond
and B. W. Leader, while a vivid contrast
is provided in the canvases of the revolu-
tionaries, among whom one may count Mr.
William Strang, Philip Connard and D. Y.
Cameron. Whether by design or accident,
the sculptures are nearly all small in size,
and such as might tempt owners of aver-
age-sized rooms to purchase if for decora-
tive purposes. It is noticeable that in the
majority of instances artists have fixed the
prices of their contributions at very moder-
ate figures, evidently with a view to making
charity as easy as possible for the public.

Pastellists Hold Display.

A restful and pleasing exhibition is that
of the Pastel Society at the Royal Institute
Galleries where a whole room is devoted to
the work in this medium of Gwelo Good-
man. Some glowing effects of color are
obtained in his studies of Southern Spain
and the artist certainly understands how to
handle pastel to its utmost capacity for
depth and quality. The most successful
portraits are those of children and for
some psychological reason, the woman
artist seems to work more freely and
naturally in pastels than do her brother
artists.

The gift recently made by King George
to York Corporation of a new Cap of
Maintenance takes one back to a custom
which originated as far back as the reign of
King Richard II, who conferred on the
official, whose duty it is to carry the City
Sword on State occasions, the right to wear
a head covering even in the presence of
royalty itself. The cap, given by the King,
has been designed by the York School of
Arts and Crafts and is based upon the 14th
century original, now in an exceedingly tat-
tered condition. There is a record in the
town annals of its having been mended and
renovated in the year 1579. Not many caps
can boast so economical a career.

Works by Alfred Stevens Rescued.

Mr. MacColl, Keeper of the Wallace Col-
lection, has the distinction of having re-
covered from oblivion certain important
drawings and paintings by Alfred Stevens,
prepared in connection with a proposed
decoration of Dorchester House. The com-
mission was given to Stevens by Mr. R. S.
Holford in 1858 and included not only the
decoration of mantelpieces, doors, furniture
and mirrors, but also the painting of ceil-
ings and coves with historical scenes.
Stevens died in 1875, leaving a number of
magnificent drawings for the work (which,
however, was only partially carried into
effect), and many of these were handed
over to Dorchester House where they have
lain forgotten ever since. By the permis-
sion of their present owner, Sir George
Holford, the drawings are now being shown
at the Tate Gallery where they afford an
admirable monument to the genius of their
author. Few designers have ever conceived
their ideas on such an epic scale as that
which was characteristic of the work of
Alfred Stevens, whose craftsmanship was
as perfect as his grasp of the intellectual
side of his art. It will be remembered that
another project undertaken by this artist,
but also destined to remain unfulfilled, was
the decoration of the dome of St. Paul's
Cathedral.

L. G.-S.

Mr. Arthur Frederick, of Dowdeswell &
Co., of London, arrived on his annual visit
last week on the Lusitania.

William A. C. Lloyd of Cowsbey Hall,
Yorkshire, a nephew of W. H. Powell of
983 Sixth Ave., has joined his grandfather's
regiment, the 7th Leeds, and expects soon
to go to the front as captain. He is an art-
ist of promise and has spent the last three
years as a member of the painter's colony
at St. Ives in Cornwall. He is also a writer
having published a life of Bellini and a vol-
ume of poems.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—Architectural League Exhibition, Feb. 7 to 27.

Arlington Galleries, 274 Madison Ave.—Works of H. Ledyard Towle, through Jan. 30. Pictures of Greece, Spain, Egypt and other countries by Anne Richards Brewster, Feb. 1 to 14.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Cathedral Parkway Galleries, 2837 Broadway—Works of Francis J. Flanagan, to Feb. 12.

Carroll Galleries, 9 E. 44 St.—Modern French oils, to Feb. 13.

City Club, 55 W. 44 St.—Works by Hayley Lever, through Jan. 30.

Century Club—Works of T. J. Wiley, through Feb. 4.

Daniel Gallery, 2 West 47 St.—"The Mountain Series," by Marsden Hartley, through Feb. 9.

Durand-Ruel, 12 W. 57 St.—Works by Monet, Feb. 1 to 15.

Ehrich Galleries, 707 Fifth Ave.—17th and 18th century French portraits, to Feb. 7.

Folsom Galleries, 396 Fifth Ave.—Works by Charles P. Gruppe and William H. Singer, to Feb. 8.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Beurdeley, Lepere and Leheutre, to Feb. 13.

Keppel Gallery, 4 E. 29 St.—Original Drawings by old and modern masters, through Feb. 7. Etchings and drawings by J. F. Millet, Feb. 9 to Mar. 6.

Knoedler Galleries, 556 Fifth Ave.—Exhibition and sale of works by American artists for the benefit of La Fraternité des Artistes at Paris, opens Feb. 1.

Kouchakji Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Book-bindings by Harvey S. Chatfield and 15 century Perugian towels, Feb. 1-13.

Macbeth Galleries, 450 Fifth Ave.—Annual exhibitions of 30 oils by 30 artists, through Feb. 14.

MacDowell Club, 108 West 55 St.—Group exhibition including W. Franklin Brush, Montfort Coolidge, Elizabeth Grandin, Edith Haworth, Margaret W. Huntington, Gordon Mallet McCouch, Julia Peck, Mary C. Rogers, Leila Usher and Helen Watkinson, to Feb. 7.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American paintings, through Jan. 30.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28.

National Arts Club, 119 E. 19 St.—Works by Artist Members, to Jan. 31.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322.—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Marion H. Beckett and Katherine B. Rhoades, to Feb. 14.—Work of John Marin to follow.

The Print Gallery, 707 Fifth Ave.—Paintings and drawings by Max Weber, Feb. 1-13.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Pierre Tartoue, Feb. 1-15.

Scott & Fowles Co., 590 Fifth Avenue.—Portrait Drawings in Color on vellum by John S. Eland.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Collection of the late Ichabod T. Williams, on exhibition to sale at Plaza ballroom, Feb. 3 and 4. Collection of old Chinese porcelains and other art property of the late William C. Oastler, on exhibition to sale at galleries, Feb. 5 and 6. Collection of Napoleoniana of the late Madame Louisa Nidelet, on exhibition to sale at the galleries, Feb. 3 and 4. Works on the Fine Arts, etc., from the collections of H. A. Smythe Martin, L. Crist Delmonico, and

T. H. Koch, and the late Ichabod T. Williams and Rudolf Seckel, on exhibition to sale at the galleries, Feb. 5.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Thackeray collection of B. A. Behrend of Brookline, Mass., musical manuscripts and autograph letters from Carl Hamm, and fine books from other sources on exhibition to sale Thursday afternoon, Feb. 4.—Library of the late Harvey S. Kingsley of Brooklyn, Monday afternoon, Feb. 8.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Old English China, lustre, glass, pewter, copper and historic Staffordshire figurines, the property of a Massachusetts collector, on exhibition, to sale on afternoon of Feb. 3.—Art objects and antiques imported by H. O. Watson & Co., now on exhibition to sale on afternoons of Feb. 9, 10 and 11.

CLEVELAND.

The people's art association so long desired, is about to become a reality. It will be the direct outgrowth of the movement started by Mrs. Merrie Luce Hatch, who, in May last, leased the former home of the late Mayor Tom L. Johnson, and with the co-operation of a small group of art lovers who pledged their support, fitted up the home for use as a temple of the fine arts. Unfortunately, however, the



THE WOODMAN'S COT

Corot

I. T. Williams' Sale, Plaza Ballroom, Feb. 3 and 4

founder, Mrs. Hatch, has suffered a nervous breakdown, and has been obliged to give up her connection with the project. At a recent meeting of the guarantors, it was decided to change the name of Hatch Art Studios and Galleries to the Cleveland Art Center and make this headquarters of a public art movement.

Dr. Daniel A. Huebsch, art collector, critic and lecturer, is chief sponsor of the new project. By his plan the art association, to be launched Feb. 1, will have supporters in every rank of society, life memberships for the wealthy patrons being placed at \$1,000, while the wage-earner may become an associate member by paying \$1 annually. Active membership dues are to be \$10 annually.

It is intended that besides furnishing studios and exhibition space for Cleveland artists, the art centre will be made a clearing house, so to speak, through which commissions may be given to painters, sculptors, decorators, jewelers, potters and others skilled in any branch of art and fine craftsmanship.

The Cleveland Portrait Artists, a three year-old organization, will open its first exhibition Feb. 15 with a smoker for members, after which the public will be welcomed during a week's display at the studio of the secretary, R. Carmondy.

At the Cleveland School of Art an interesting display of early Colonial portraits, from the Vose Galleries, Boston, opened last week for a fortnight duration.

Miss Brenda Francklyn of London, Eng., a gold-medalist of the Paris Salon, gives a series of invitational views of her late miniatures at her studio this week. Among these is a preliminary study of a portrait of Mrs. Lucretia R. Garfield, widow of Pres. Garfield.

Jessie C. Glozier.

BIOGRAPHICAL NOTES on Fifty American Artists; Fifty typical paintings reproduced. Fifty cents, postpaid. Macbeth Gallery, 450 5th Ave., N. Y.

PHILADELPHIA.

An interesting acquisition to the collection of the Pa. Museum is in the shape of an archaic group, representing Anne, The Virgin and the Holy Child, two feet six inches high, carved in wood, painted in gesso and dating from the XIV century. Mrs. John Harrison is the generous donor. The University Museum reports the acquisition of a mural decoration, the subject of which is a boar hunt and which was recovered from the ruins of Tiryns, one of the great cities of ancient Greece.

The Three Arts Club, composed of local women who are patrons of music, painting and the drama, is planning for the establishment of a clubhouse which will include a salon, dining room, small theatre, library and a number of sleeping rooms for student members. A meeting was held on Jan. 23 at the temporary headquarters of the club at 1592 Chestnut St., for the purpose of forming a students' auxiliary of both sexes, for whose convenience the club will be conducted on lines somewhat similar to those adopted by the organization in New York bearing the same title. Women only will have full club privileges, but the active members of the club will act as chaperons and patrons to the students. Bishop Rhineland is the honorary president, Mrs. J. H. Mullinier, acting president; Mrs. J. M. Okie, secretary; Miss M. E. Taylor, corresponding secretary and Mrs. F. S. Genthe, treasurer.

Eugene Castello.

mittee for discharged employees, fetched \$500 at their raffle which took place last week.

Ernest Ipsen, who recently returned from a summer spent in Denmark, has taken a studio at 257 West 86 St., where he is painting the portrait of Gov. James F. Fielder of New Jersey for the N. J. State Building at the Panama-Pacific Exhibition. After the close of the Exposition, the portrait will hang in the State Building at Trenton, N. J. Another recent successful portrait by this artist was of Johanna Fay, the little daughter of Mrs. Joseph F. Fay.

At his new studio, 257 West 86 St., Frank De Haven is showing a group of landscapes painted at Maranacook, Maine and near Oil City, Pa. Rich in color, and having that depth of quality for which his work is noted, these canvases are among the best examples of his facile brush; "Old Road," which will leave shortly for a purchaser's home in San Francisco, is especially fine, full of poetry and feeling with fresh greens ably manipulated.

Raoul M. Baligant, a French artist of note, has taken a studio at 28 West 63 St., where he is painting portraits and genres. His work is rarely refined, good in color and shows thorough training and knowledge.

H. O. Tanner is spending a few weeks in this country having arrived from France a few days ago. After arranging business matters he will return to England to join his family. He reports that the art schools of Paris are again open.

Despite rumored depression of business in the present art season, sales at the recently closed Academy Exhibition exceeded by a goodly amount, those of the previous three years. This information comes from Harry Watrous, the Academy Secretary, who considers the exhibition sales a good barometer of the times.

Of the twenty panels for the State Education Building at Albany, which Will H. Low, assisted by his wife Mary Fairchild Low, is now painting, six have already been placed. The panels are twelve feet in height and the design throughout the series indicates the "Identity of the Early Aspiration of man with his present Achievement." It is one of the most important commissions of the year. The frieze for the N. Y. State Capitol Legislation Library is nearing completion and is also interesting, containing a number of figures. The composition is representative of Commerce and Agriculture. Both Mr. and Mrs. Low are painting typically good pictures for the French Artists' Relief Fund exhibition next month.

At the final session of the recent sixth annual meeting of the American Academy, and National Institute, the Institute's Gold Medal for painting was awarded to John Singer Sargent in recognition of his work as America's foremost painter. This medal, a fine example itself, of the work of Adolf H. Weinman, has been previously awarded to Augustus St. Gaudens, sculptor, James F. Rhodes, historian, Wm. Rutherford Mead, architect, James Whitcomb Riley, poet, and Augustus Thomas, playwright.

(Continued on page 7)

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MINNEAPOLIS.

Between Jan. 8 and 25,—or the fortnight since the exhibition opened in the new museum, there has been a total attendance of 45,000. The building is not opened in the evening, but Wednesday, Saturday and Sunday afternoons are free. The first Sunday after the public opening had an attendance of 12,000 when Director Brecke was obliged to have the doors closed with probably 2,000 waiting unable to gain admission. On the following Sunday, a stormy day, there were 5,000 present, and on last Sunday, 7,300 persons. This establishes a high record for any museum outside of New York. President Vanderlip has been gratified in the character of the attendance on Sundays which was composed chiefly of people who could not have taken time to see the pictures on a week day.

M. C. Wells.

MILWAUKEE.

Under the energetic lead of Director Dudley Crafts Watson and the intelligent supervision of President Samuel O. Buckner, the Milwaukee Art Society is having a most active season. Mr. Watson, who is in his second season is a painter who was formerly an instructor at the Chicago Art Institute and lectures frequently on the exhibitions as well in the assembly rooms to the pupils of the high schools, and to members and guests on art and correlate subjects. The attendance at the galleries this season has so far reached nearly 11,000, showing an increase over last year. The latest exhibition is of the works of Guy C. Wiggins, the lecture by the director on the evening of the opening being on "The Art and Life of Spain." A loan exhibition of Spanish oils and Spanish scenes by Iowa, Illinois and Wisconsin artists, was opened also in Jan.

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COMING ARCHITECTURAL DISPLAY.

The Jury on the annual exhibition of the New York Architectural League, to open in the Fine Arts Building, Sunday next, Feb. 7, following the annual dinner in the Vanderbilt Gallery—always one of the pleasantest art social features of the art season, and the annual reception Saturday next, Feb. 6, has been in session all the week.

The most important exhibits will be the drawings, sketches and plans for the Panama-Pacific Exposition. Mr. Edward Simmons is sending his brilliant sketches for the Exposition representing in an allegorical manner the early discoverers of California; Frank V. Du Mond, decorative compositions, showing the epoch-making achievements of the early settlers on the Pacific Slope, and the various other artists engaged on this unusual decorative task are sending representative exhibits.

Probably the most important building from every point of view, plans of which are to be shown, is the Morgan Bank on Broad and Wall Streets, by Trowbridge & Livingston, and those for the new church of St. Vincent Ferrer, at Lexington Ave. and 65 St. will also be shown by the architect Bertram Goodhue.

Arnold W. Brunner will show his plans for the great bridge for the New York Connecting Railroad—Queens Boulevard. Another notable work is the Steinway decoration in the Belasco Theatre by Arthur Crisp, these large mural paintings being represented by a series of sketches and color studies.

Southampton, L. I., boasts of the Parrish Museum by Grosvenor Atterbury and numerous beautiful country houses by various architects, all of whose plans and sketches are to be a part of the Exposition. Of particular interest are the Marshal Fry House and Gardens by Aymar Ambury II.

The new and artistic buildings of the Sea Side Hospital, New Dorp, Staten Island of the Saint John's Guild by Edward P. Casey and a series of new buildings at Forest Hills Gardens by Atterbury, are also to be shown.

End of Joline Sale, Part II.

At the continuation at the Anderson rooms on Jan. 21 of Part II of the Adrian A. Joline library a holograph letter of Marguerite de Navarre, sister of Francis I., sold for \$200 to J. H. Moeller. Queen Marguerite's autographs are rare.

Mr. James F. Drake paid \$41 for a manuscript Koran in Arabic, in binding, presumably by Padeloup. Mr. George D. Smith gave \$57 for a document signed by Marie Antoinette, dated Versailles, Dec. 31, 1783. Mr. Frederick W. Morris secured for \$57.50 an extra illustrated copy of Peter Cunningham's "Story of Nell Gwyn." A letter of Count de Las Cases, went for \$10.50, one of Louis XI, realized \$34; and another of Louis XII, \$26.

A letter of Maurice Maeterlinck, brought \$11, while one written by Marie de Medici, only five days after the murder of Henri IV, went for \$22. A letter of Field Marshal von Moltke brought \$15, while a document signed by Oscar I. King of Sweden, realized \$16. A letter, written but not signed by Jeanne Marquise de Pompadour, brought \$23. The total for the day was \$1,900. At the concluding session on Jan. 22 of Part II, the most exhaustive publication that has appeared on the etched work of Whistler, comprising one volume of text and three portfolios brought \$250. This work was compiled arranged and described by Edward G. Kennedy, with an introduction by Royal Cortissoz. It was bought by a representative of the Peabody Institute of Baltimore. W. T. Spencely gave \$200 for a first edition of Thackeray's "The Virginians," and Mr. George D. Smith paid \$100 for the original manuscript of Barry Cornwall's "Life of Charles Lamb." The total of the session was \$2,250, and of the entire sale, \$12,592.75.

BERLIN SHOW DESPITE WAR.

Notwithstanding the war, it is announced that the Berlin artists will hold the contemplated art exhibits next summer. The commissioner, which was chosen last year, has commenced preparations for the affair. It is as before, under the presidency of Professor Carl Langhammer. From the experience gained at the exhibition held last August, there is every hope of success on the approaching display.

Bateman Picture Sale.

The collection of 64 pictures consigned by the estate of the late Henry A. Bateman of Baltimore, and others was sold at the Anderson Galleries on Jan. 22 evening for \$15,124. Mr. Robert Fenning paid the highest price, \$4,000, for Schreyer's "Arab Chief in the Desert." Corot's "A French Village" was withdrawn.

The following is a list of the works sold, as cataloged, with the sizes in inches, the first being height and the second width, the names of the buyers when obtainable and the prices:

1—Duppa, B. E., "Portrait of An Old Lady," (Drawing), 10 1/2 x 8 1/4, C. M. Tice	7.00
2—Poetz, H. G., "Bacchus and Nymphs," 12 x 15	6.00
3—Bedini, P., "The Flower Girl," (Water Color), 16 x 8	20.00
4—Ter Meulen, P., "The Wood Gatherers," (Water Color), 12 1/2 x 19	50.00
5—Salanti, A., "Gathering Wild Flowers," (Water Color), 19 x 13	10.00
6—Portielje, E., "Cottage Interior With Figures," (Water Color), 14 x 17	22.50
7—Peraux, L., "Paris Street Scene in Time of the Empire," (Water Color), 15 x 10	16.00
8—Brittan, C. E., "Walkhampton Common," (Water Color), 8 x 16, Mr. Russell	15.00
9—Portrait Medallion, "Marie Louise, Wife of Napoleon I.," 7 1/2 diameter	6.00
10—Canova, A., "Bronze Bust of Napoleon," height 6 1/2	11.00
11—Bonheur, Rosa, "Bronze Figure of a Bull," 12 x 9	60.00
12—Fremiet, E., "Moliere," Bronze Standing Figure, height 17	21.50
13—Guillaume, R., "The Fisher Boy," height 19	55.00
14—Bonheur, R., "Bronze Figure of a Boy Reclining," 13 x 8	52.50
15—Fremiet, E., "The Crusader: Bronze Figure," 17	27.50
16—Bonheur, Rosa, "Bronze Figure of a Sheep," 10 x 8	28.50
17—Richey, L., "Landscape," 10 1/2 x 16	35.00
18—Cassatt, Mary, "Head of a Girl," 30 x 25	40.00
19—Duluard, L., "A Courtier," 18 x 11	15.00
20—Rein, E., "A Norwegian Fjord in Summer," 14 x 22	375.00
21—Delacroix, E., "Tiger Watching for His Prey," 18 1/2 x 13, Mr. Russell	75.00
22—Lambinet, E., "Landscape in France," 13 x 18, Mr. Fayen	17.50
23—Wimar, C., "A Buffalo at Rest on the Plains," 9 1/2 x 13 1/2	350.00
24—Decamps, A. G., "Old Farm House in France," 28 1/2 x 20	12.50
25—Hamilton, J., "A Gentleman of the Old School," 7 x 4	360.00
26—Isabey, L. G. E., "The Cavalier," 10 x 7 1/2, Mr. R. Fenning	210.00
27—Watson, R., "Sheep in Highlands," 23 x 30, G. E. Ruppert	400.00
28—Perret, A., "Peasant Women in the Fields at Sunset," 26 x 36, Mrs. O. E. Reiner	17.50
29—Del Corral, F. G., "A Spanish Garden," 16 x 22	18.00
30—Rinaldi, C., "A Good Story," 24 x 17 1/2, C. M. Tice	175.00
31—Diaz, N. V., "Landscape," 13 x 16 1/2	75.00
32—Schultz, A., "In the Forest of Fontainebleau," 23 x 28, J. W. Thorne	32.50
33—Breakspere, W. A., "The Toast," 10 x 7, P. Mersch	150.00
34—Verboeckhoven, E., "Landscape With Sheep and Chickens," 6 x 8 1/2, A. H. Goldingham	390.00
35—Daubigny, C. F., "Anvers on the Oise," 13 x 23 1/2	750.00
36—Corot, J. B. C., "Landscape at Ville D'Avray," 14 1/2 x 18, R. Fenning	125.00
37—Berne-Bellecour, J., "The Day Before Marengo," 18 1/2 x 15, S. Birch	375.00
38—Diaz, N. V., "Scene in the Forest of Fontainebleau," 8 1/2 x 11 1/2, J. W. Thorne	55.00
39—Troyon, C., "A Bull at Liberty," 14 x 16 1/2	55.00
40—Weber, A., "Cardinal Taking His Ease," 14 x 10 1/2, Kennedy & Co.	55.00
41—Daubigny, C. F., "Twilight on the Seine," 9 1/2 x 16, J. W. Thorne	35.00
42—Lynch, A., "Apple Blossoms," 14 x 9, C. M. Tice	130.00
43—Rousseau, T., "The Bend in the River," 9 x 14, A. T. Scofield	110.00
44—Balay, C., "A Soldier of Louis XV.," 16 x 12	27.50
45—Troyon, C., "Sheep at Rest," 9 1/2 x 12, C. M. Tice	75.00
46—Van Beers, J., "The Fan," 13 x 9, J. O. McDermott	45.00
47—Richey, L., "The Farm," 17 x 25, A. J. Scofield	115.00
48—Dupre, J., "Sunset on the Shore," 11 1/2 x 15 1/2, Mr. Fayen	27.50
49—Rin, W., "Landscape with Windmills," 10 x 14, W. L. Aldrich	27.50
50—Charlier, G. W., "Sheep in a Stable," 18 x 13 1/2, Mr. Russell	55.00
51—Bonheur, R., "Monarch of the Forest," 25 x 22	275.00
52—Troyon, C., "Landscape with Cattle," 24 x 33, R. Fenning	750.00
53—Thaulow, F., "A River in Brittany," 26 x 33, R. Fenning	950.00
54—Fenner, J. J., "Revery," 40 x 26	450.00
55—Schreyer, A., "Arab Horsemen Reconnoitering," 22 x 33	300.00
56—Dupre, J., "The Cottage," 16 x 12	300.00
57—Isabey, L. G. E., "Scene of St. Bartholomew's Day," 18 1/2 x 26	325.00
58—Jacque, C., "Sheep at Pasture," 26 1/2 x 22	300.00
59—Meissonier, J. L., "Market Scene in Constantinople," 12 1/2 x 16, W. Steele	450.00
60—Daubigny, C. F., "In Springtime," 23 1/2 x 28 1/2, W. Steele	225.00

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61—Schreyer, A., "Arab Chiefs in the Desert," 33 1/2 x 44 1/2, R. Fenning	4,000.00
62—Corot, J. B. C., "A French Village," 15 x 18	out
63—Millet, J. F., "Shepherdess and Sheep," 18 x 15 1/2	310.00
64—Meissonier, J. L., "Street Scene in Algiers," 13 x 10, W. Steele	50.00
65—Rousseau, T., "The Forest of Fontainebleau," 26 x 32, W. Steele	950.00
66—Walker, F., "The Love Letter," 14 x 18, W. Steele	25.00
67—Baudry, P., "The Nativity," 46 x 28, J. C. Elms	300.00
	\$15,124.00

Stevenson Sale—Part II.

At the first session of the sale Monday, at the Anderson Galleries, of Part II of the manuscripts, books and curios from the library of the late Robert Louis Stevenson, consigned by the present owner, Mrs. Salisbury Field, an eight-page autograph letter, signed by Stevenson and written by him presumably to his mother from the Hotel Du Pavillon, Montene, brought \$130 from Mr. P. F. Madigan; G. A. Vondermuhe paid \$83 for a one-page letter written by Stevenson at Vailima on November 28, 1891, to the editor of "The New York World"; Mr. Gabriel Weiss gave \$70 for a four-page letter written at Vailima on March 19, 1894, to Mrs. Schmidt, wife of Herr Schmidt, president. Mr. Weiss gave \$66 for a four-page letter written at Brussels in 1872, addressed "My Dear Madame"; \$64 for another four-page letter, written at Montene, in 1874; and \$62.50 for a letter written at the Saville Club, London, in 1874.

At the Second Session.

The highest price of the second session, Tuesday, was \$1,400, which was by Mr. George D. Smith for "The Hair Trunk; or, the Ideal Commonwealth; an Extravaganza by Robert Louis Stevenson, author of 'An Inland Voyage,' 'Picturesque Notes on Edinburgh,' 'Travels with a Donkey.'"

In this there are 146 small quarto pages in the handwriting of Stevenson, and said to be his first serious attempt at story writing. Other Stevenson manuscripts sold Tuesday and their purchasers were:

"The Waif Woman," complete, entirely in his autograph, 14 folio pages—H. D. Jones	\$990.00
"St. Ives," first 14 chapters, written on 95 quarto pages of yellow paper—John B. Bartly	950.00
"When the Devil Was Well," unpublished, 53 pages, quarto—Gabriel Weiss	600.00
"The Wrecker," parts of Chapters XIX and XX—George D. Smith	150.00
"The Owl," Chapter I, fifteen pages, folio, 9 in Stevenson's hand—G. D. Smith	100.00
"Weir of Hermiston," 68 pages, various sizes, all except 8 written by Stevenson—Curtis Walters	375.00

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Unpublished notes of California mining days, seven pages, folio, with two pen-and-ink sketches—C. Gerhardt & Co.	275.00
"How Books Have to be Written," unpublished essay, five pages, quarto—G. D. Smith	225.00
Four unpublished essays on morality and crime, 25 folio pages—Gabriel Weis	300.00
Two poems, "Robin and Ben," and "The Builder's Doom," 17 pages, quarto—C. Gerhardt & Co.	180.00
Note book of poems for the "Child's Garden of Verses," etc., 45 quarto pages—D. D. Britton	225.00
Note book, about 80 pages, written about 1884—D. D. Britton	825.00
Two unpublished stories, "The Story of a Recluse" and "The Enchantress," and first outline draft of "The Brothers," ("The Master of Ballantrae") 41 pages, quarto, with four pencil sketches—Gabriel Weis	250.00
Two unpublished fables, "The Clockmaker" and "The Scientific Age," 9 folio pages—James F. Drake	325.00
Unpublished manuscripts without title, 9 folio pages—Curtis Walters	150.00
"The Ideal House," four pages, folio—Gabriel Weis	150.00
"A Dialogue on Men and Women," and "Clarissa Harlowe," 5 pages, folio—D. D. Britton	110.00
"A Mountain Town in France," intended as the opening chapter of "Travels With a Donkey," 5 pages, folio—G. T. Bradley	170.00
Another draught of the same, 2 pages, folio—on order	175.00
Notes and poems, nearly 50 folio pages—C. Gerhardt & Co.	100.00
Notebook with poems, verses, law notes, etc., 96 quarto pages, practically all unpublished—L. C. Harper	200.00
"The Young Chevalier," 13 quarto pages—G. D. Smith	146.00
"A Retrospect," 16 folio pages—G. D. Smith	105.00
"The Bour-Tree Den," 96 lines, and 2 canceled stanzas of four lines each—John B. Bailly	120.00
"Cockermouth and Keswick," 20 pages, folio—H. V. Jones	137.00
Poems, apparently unpublished, written on 9 folio pages—A. M. Baldwin	130.00
One page of an essay without title—James F. Drake	100.00
Little early odes and songs, 84 pages, small quarto—Gabriel Weis	220.00
Thirteen poems, written in ink on 8 quarto pages—G. S. Hellman	100.00
"Mr. Baskerville and His Ward," an unfinished story, 8 pages, folio—John B. Bailly	125.00

The total for the session was \$13,358.

At the final session on Wednesday, a privately printed issue of "South Seas, a Record of Three Cruises," was sold to Mr. Curtis Walters for \$550. A first edition of "Father Damien, an Open Letter to the Reverend Dr. Hyde, of Honolulu from Robert Louis Stevenson," went to L. C. Harper for \$107.50. "Beau Austin," a play by Stevenson and Henley, went for \$130, and "Macaire," a farce by the same, brought \$100, Mr. Robert Morton buying both.

The total for the session was \$3,368.35, and for the sale is \$19,121.20.

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National Arts Club, 119 E. 19th St.

Works received	Feb. 1
Opens	Feb. 4
Closes	Feb. 25

NATIONAL ACADEMY, 90th Annual Exhibition.

Fine Arts Building, 215 W. 57th St.

Works received	Mar. 3-4
Opens	Mar. 20
Closes	April 25

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by	Feb. 6
Day for receiving works at the gallery	Feb. 8
Closes	Feb. 15
Opens	Mar. 1

Duc d'Avaray Sale.

The first session of the Duc d'Avaray sale at the American Art Galleries on Jan. 22, afternoon brought \$25,190.

M. Enrico Caruso bought for \$3,150, five rare pieces of lace, at this session. One of his purchases was an imperial gold lace skirt of fabrique d'Arras, made for the Empress Marie Louise, the corsage of which is now in the Louvre. This has vertical fernleaf stripes and rows of small Napoleonic bees in gold lace. The tenor paid \$500 for this.

For \$1,000 Mr. Caruso secured an eighteenth century point d'Alencon flounce and for \$800 he obtained a point d'Argentan flounce of Louis XIV. design; for \$750 a Louis XVI. point d'Alencon flounce, and \$600 a point d'Angleterre flounce of Louis XIV. design.

The highest price of the session, \$1,575, was paid by a collector represented by Mr. Otto Bernet for a point de Venise border of the late seventeenth century. Captain J. R. Delamar paid \$425 for an Oriental gold Koran receptacle, of book shape, with rose diamonds and rubies; J. F. Harris bought an old Venetian lace border of the seventeenth century for \$700, an early seventeenth century wide point de Venise lace border for \$575 and still another seventeenth century point de Venise border for \$350; Mrs. C. A. Spreckels gave \$300 for a Venetian reticelli lace tablecloth of the seventeenth century.

At the final session on Jan. 23, the results were \$67,332, making a grand total for the collection of \$96,287.

An antique Beauvais tapestry panel of the seventeenth century, brought the highest price, going to F. Sides for \$5,000. This represented "Le Triomphe de la Danse," Mr. P. N. French paid \$2,300 for an antique Aubusson tapestry panel, late seventeenth century, a pastoral figure subject. He also secured a large Flemish tapestry of the

same period for \$3,000. A Brussels tapestry panel, sixteenth century, went to Mrs. Henry Stevens for \$2,750.

A Flemish tapestry showing Cupids with fruits and biblical scenes sold for \$2,750. The set of four Renaissance Brussels tapestries, early seventeenth century, after the paintings of Jules Romain and others, representing scenes of the Punic wars, went to H. J. James for \$3,300. Another of the same origin, showing a large force of Roman soldiers with their prisoners, went to Mr. C. J. Charles for \$4,100. Two other tapestries of the same suite, went to Mrs. Henry Stevens for \$4,600 each, \$9,600 for the pair.

Sale of the Tucker Antiques.

At the sale of the collection of antiques of Mrs. Albert Tucker, of Sharon, Conn., at the American Art Galleries, on Monday, Mr. H. Clyde gave \$300 for an Italian Renaissance settle. This was a copy by Sestieri of a piece in the Borghese Palace at Rome. Four antique over-doors carved and gilded with antique paintings, brought \$100 each, while Mrs. Henry Stevens paid \$370 for four antique silver altar candlesticks from the Convent of Santa Clara of Carmona.

Part of a Dresden dinner service presented by Napoleon to his niece upon her marriage to Prince Antonio Demidoff, went to M. H. Williams for \$150. Mrs. William Salamon gave \$110 for a "Table à Jouer à Tric Trac." An English gate leg dining table sold to Mrs. H. Clyde for \$170 and a Louis Treize trousseau chest to Mrs. Charles for \$125. The Salvo Brothers paid \$115 for an old Italian bread mixer chest, and Ginsburg & Levy \$190 for a massive wooden window of the Spanish Renaissance period. Mr. Victor Morawetz gave \$90 for a XVI century Portuguese table of walnut. The total of the sale was \$4,883.

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D'Aigneaux Sale at Silo's.

The sale of the art collection announced as that of Vicomtesse d'Aigneaux, of Calvados, France, sent to this country from the chateau of the same name because of the deaths of the owner's husband and son in the battle of Charleroi, opened Jan. 22 in Silo's Fifth Avenue Art Galleries. The proceeds of the first session were \$12,015.

The highest price, \$1,080, was paid by Mrs. J. A. P. Ramsdell, of Newburg, N. Y., for a Louis XIII. tapestry suite composed of four arm chairs and a sofa covered with Flemish tapestry of the period, with design of foliage and flowers. A Louis XIV. tapestry panel was disposed of to a collector represented by Mr. Edward P. O'Reilly for \$802.50. Mrs. S. C. Bowne gave \$210 for a portion of a Louis XIII. Flemish verdure panel and Mrs. L. N. Fountain \$260 for a seventeenth century Flemish example with verdure tones.

At the final session, Jan. 23, Mr. William McNair gave \$7,000 for a pair of Renaissance tapestry panels while Mr. Edward F. O'Reilly, as agent, paid \$2,900 for "Going to Market," a seventeenth century Flemish tapestry, after a cartoon by Teniers.

For the largest of the series of Mortlake tapestries, representing a bacchanalian scene in the grounds of a chateau, French & Co. gave \$2,900. The same firm gave \$2,000 for a Louis Quatorze Brussels tapestry. The total of the second and final was \$43,948 and of the entire sale \$56,566.

ART AND ARTISTS.

(Continued from page 5)

George De Forest Brush has taken a studio in the Sherwood where he has been busy with portrait commissions since his return from Italy a few months ago.

J. Stewart Barney, architect, is to hold an invitation exhibition from tomorrow to Feb. 7, at Miss Swift's Galleries, 11 E. 55 St., of a number of his watercolors of Newport, etc.

Mr. and Mrs. Joel Nott Allen gave a reception at their Sherwood Studio last week, at which Mr. Allen's recently finished portrait of Mrs. Paul Bartholow was shown. The subject was represented in three-quarter length seated pose, clad in a black jetted gown and large black hat. A soft green background enhanced the composition. Among the artists who attended the reception were Carroll Beckwith, Mr. and Mrs. Colin Campbell Cooper, Leo Meilzner, Mr. and Mrs. Ernest Blumenschein, and Carl Blenner, also Mrs. Edward T. Potter and Mr. and Mrs. Baily Sexton.

BUFFALO.

There will open at the Albright Gallery this afternoon, Jan. 30, three exhibitions, one of wood engravings, arranged by Mr. Willis O. Chapin, a recognized authority on the subject, who gave the room of engravings to the Albright Gallery, one of watercolors and charcoal drawings by F. Hopkinson Smith, and one entitled "Old Masters of Photography," transferred from the Print Room of the Ehrich Galleries, N. Y., where it was held early in the season and when it was noticed in the ART NEWS.

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